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ABSTRACT

Used to guide instructional design and professional development, this booklet highlights current thinking and practice in those areas of California's English-Language Arts Framework that need additional clarification or may have been implemented unevenly. Issues addressed in the booklet are: (1) the place of skills instruction, especially phonics, in a literature-based language arts program; (2) instructional grouping practices in language arts; (3) equity in access to language arts programs for California's linguistically diverse student population; (4) development of a performance-based and integrated assessment system for language arts; and (5) the flexible and evolving implementation of the framework.

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The *Framework* in Focus

Answers to Key Questions
About Implementation
of the *English-Language
Arts Framework*

Prepared under the direction of
Language Arts and Foreign
Languages Office
California Department
of Education



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Preface

This document, *The Framework in Focus*, is the first in a series of efforts to augment the *English-Language Arts Framework* and assist in extending its message. It came about as a result of a blue-ribbon committee meeting held in the fall of 1992. Comments of educators from around the state led to the identification of areas in which the framework's message may have needed additional clarification or may have been implemented unevenly.

The Framework in Focus is meant to highlight current thinking and practice in each of those areas. It will be used to guide instructional design and professional development. Its purpose is to precipitate a new wave of awareness as well as a new energy in efforts to implement the framework. It is important professional reading for every language arts teacher regardless of grade level because it is not only a review of philosophy of the original framework but also an overview of new knowledge and clarified positions on critical issues in language arts education.

Other documents and opportunities for professional development will follow *The Framework in Focus*. The answers to the questions posed in the document will be expanded and developed in more specific publications and professional development activities. The quest for excellence in language arts curriculum and instruction continues as educators make real the dream of giving all students a literature-based, integrated language arts program.

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Introduction

*A journey of a thousand miles must begin
with a single step.*

—Lao-tzu, c. 604–531 B.C.

California's educational system began a revolutionary journey in 1987 with a single giant step—publication of the *English–Language Arts Framework*. The framework melded existing effective teaching practices with new ideas about the development of literacy. As a result of the framework, changes in the content and delivery of the language arts curriculum and instruction have been monumental.

A skill-based curriculum has given way to one based on literature. A curriculum that once focused primarily on decoding and viewed skills as an end in themselves and taught reading, writing, listening, and speaking as separate subjects now bases instruction on students' acquiring *meaning*. It integrates skills and various language arts processes into the context of the lesson.

Summative, formal assessment that relied heavily on multiple-choice tests has given way to formative, performance-based assessment that affirms the role of the teacher as the best observer of progress in the classroom. Even the traditional roles of the student as the recipient of knowledge and the teacher as the dispenser are giving way to a new vision that sees students as generators and evaluators of their own learning and teachers as facilitators and researchers.

Like any other worthwhile journey, implementation of the goals and ideals of the framework is gradual. Moreover, not everyone began the journey at the same place. Some people were already well on their way because of experience and insights gained from that experience; others started with different perspectives or degrees of awareness.

The purpose of this document is to provide clear directions for the journey in several key areas where the framework's message may have been misunderstood:

- The place of skills instruction, especially phonics, in a literature-based language arts program
- Instructional grouping practices in language arts

-
- Equity in access to language arts programs for California's linguistically diverse student population
 - Development of a performance-based and integrated assessment system for language arts

Every seven or eight years, California's Curriculum Development and Supplemental Materials Commission revisits each framework for review and possible revision. However, the *English-Language Arts Framework* will not be revised. That decision, consistent with the State Board of Education's policy statement discouraging unnecessary revision of the framework, was made by the commission in consultation with the California Department of Education and after extensive discussions with educators throughout the state.

Two key reasons lie behind the decision. The first reason is that teaching practice and curriculum research over the past seven years strongly support the underlying principles of the framework and have uncovered no compelling reason to make dramatic or significant changes in the principles.

The second reason is that the "quiet intellectual revolution" referred to early on in the framework is still under way. The worth of any document, no matter how comprehensive or compelling, can be measured only by its impact on the subject or area it seeks to change. Educators are moving along a continuum of framework implementation. The goal of final implementation will be realized as teachers read related articles and research findings, discover resources, discuss needed changes with colleagues, work with parents, develop appropriate assessment, integrate across subject areas, and apply the most recent advances in technology. What is needed is not revision of the framework but rather enough time to apply theories and put new knowledge into practice.

In an effort to help facilitate implementation of the vision of the framework in the classroom, supporting information for several framework tenets is provided on the following pages:

- The framework recommends that phonics be "taught in meaningful contexts, kept simple, and completed in the early grades" (page 4).
- Literature-based classrooms *do not* call for students always to read the same material at the same time.

- All students, including those learning English as a second language, have the right to equal access to a rich, challenging language arts curriculum.
- A performance-based, integrated assessment system—rooted in what happens in the classroom—is vital in measuring the effectiveness of the framework's implementation.

The framework's principles are profound. Putting such principles into practice is not an easy task, particularly in light of the new challenges offered the California school system by the ever-changing population it serves.

Stumbling blocks have been encountered on the journey, such as lack of materials and staff development. In the coming months, however, a wealth of major resources, including teacher support materials and enhanced staff development, will be made available to continue the work to implement the vision of the *English-Language Arts Framework*.

For Additional Information

Routman, Regie. *Invitations: Changing as Teachers and Learners, K-12*. Portsmouth, N.H.: Heinemann Educational Books, Inc., 1991.

This book offers practical advice on the issues all teachers struggle with: using literature meaningfully, allowing student choice, writing for authentic purposes, serving at-risk students, establishing a collaborative classroom, and evaluating teaching and learning.

Vogt, Mary Ellen. "An Observation Guide for Supervisors and Administrators: Moving Toward Integrated Reading/Language Arts Instruction," *The Reading Teacher* (November, 1991), 7-12.

Though written for administrators, this article lists teaching behaviors in reading, writing, listening, and speaking that are useful as guidelines when reflecting on one's own teaching practices.

Wells, Gordon. "Creating the Conditions to Encourage Literate Thinking," *Educational Leadership* (March, 1990), 13-17.

This article explores a current definition of literacy. It offers insights into how to create classroom communities of literate thinkers and summarizes research on how children acquire literacy. It also validates the role of teacher as mediator in the active and constructive process through which students develop intellectually and socially.

Some Key Questions About the Framework



What is the role of phonics in a literature-based language arts program?

THE *English-Language Arts Framework* recognizes the usefulness of phonics as part of an appropriately *balanced* approach, calling for “a phonics program taught in meaningful contexts, kept simple, and completed in the early grades” (page 4) and for supporting skills to “be taught to assist students in learning about the power of language and how to develop their own power through the use of language” (page 41). *Balanced*, as used here, is not meant to suggest equal emphasis on phonics and reading comprehension. Acquiring meaning is always the goal of reading. Phonics plays a part in assisting students in working toward meaning.

Learning to read and write requires both the best literature available and decoding strategies, such as phonics. Semantics and syntactic cues are essential to help students grasp the meaning of the literature. However, the use of phonics as a teaching tool must be kept in perspective. In the past the role of phonics and other decoding strategies often became the focus of teaching, resulting in an overemphasis on the development of skills in isolation, the use of repetitious work sheets, and a reliance on instructional drills based on brief, unfocused narratives. This approach can often be counterproductive to instilling in the student a love of language and literature.

The key points to keep in mind regarding the teaching of phonics and other decoding strategies are as follows:

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- Phonics and other decoding strategies are a means to an end—comprehension and the construction of meaning—and not an end in themselves.
 - Phonics should *not* be viewed as a precursor to student interaction with authentic literature. It is *not* a first step to be mastered before students encounter meaningful reading and writing activities.
 - Phonics is best taught within the context of reading and writing. However, some teachers have been successful in teaching phonics as a discrete, short-term activity.
 - *Meeting students' needs* is the key to success.
-

Extensive research and effective classroom practice have determined that young readers benefit most from programs that include *both* a rich base of literature and contextual instruction in the strategies needed to read and understand literature. One of the benefits—as well as one of the challenges—of this approach is that it enables teachers to tailor their methods to the needs of individual students.

A child who comes to school already familiar with books and other reading materials may be ready to plunge into a program rich in literature. Another child whose preschool experiences lacked as much exposure to the written word may need more time to listen to, talk about, and interact with interesting literature while developing skills and strategies in learning how to read. *Flexibility* and appropriate *balance* that are based on professional judgment are the keys to success.

Elements of any effective program depend on a classroom environment that surrounds children with quality reading materials and, perhaps most important, an atmosphere emphasizing that reading, writing, listening, and speaking are *pleasurable experiences* and allowing students to take risks as they explore language and its uses. To create such an atmosphere, teachers have to use phonics and other decoding cues *strategically* in a context that emphasizes the nature and purpose of reading and writing. Only in the context of genuine reading and writing are decoding strategies useful. Filling out repetitive, low-level work sheets and receiving isolated instruction for developing reading skills do little to improve reading ability and detract from the joy of reading.

Decoding skills have an integral part—but only a part—to play in the process of becoming literate. Taught as part of a literature-based program, they are valuable tools in preparing children to function as literate members of society.

For Additional Information

Smith, Frank. "Learning to Read: The Never-Ending Debate," *Phi Delta Kappan* (February, 1992), 432–41.

This article recounts the continuing controversy over reading instruction that centers on phonics and whole language. The author proposes that children learn to read through the people who read to them and through the authors of books they love. He challenges teachers, not instructional methodologies, to ensure that every child joins the "literacy club."



Extensive research and effective classroom practice have determined that young readers benefit most from programs that include *both* a rich base of literature and contextual instruction in the strategies needed to read and understand literature.

Stahl, Steven A. "Saying the 'P' Word: Nine Guidelines for Exemplary Phonics Instruction," *The Reading Teacher* (April, 1992), 618-25.

This article explores a range of approaches to teaching phonics. It states that quality phonics instruction should be an integrated part of a reading program. Instruction should be relevant to the reading and writing of texts and based on children's experiences with texts. It also makes a case for exemplary phonics instruction as a part of all beginning reading programs.



In a literature-based classroom, do all students always read the same text at the same time?

THEY do not. Flexible grouping of students is vitally important in a literature-based classroom. In a traditional skills-based curriculum, students were frequently grouped according to perceived ability as measured by limited methods of assessment. Grouping based on a single measure of perceived ability fails to recognize the varied life experiences, interests, and abilities that all students bring to a classroom.

As the framework points out, "The greatest challenge of teaching lies in reaching each of the individuals in a class in which needs, interests, talents, and backgrounds are so diverse" (page 20). The best way to meet this challenge is for teachers to vary the ways in which they group students, depending on the goals being pursued. Effective grouping means continually asking these questions: What is the purpose of the grouping I've selected? What message am I giving to the students when I set up the groups?

The key points to remember when considering the use of grouping in language arts instruction are as follows:

- Students learn best when given ample opportunities to work in varying groups and for varying purposes. Although a whole classroom can share the same literature, some students may need different activities so that they can gain the background and experience needed to be enriched by the literature. The activities can be provided through flexible and variable grouping.
- Flexible groups have a specific purpose, are temporal rather than static, and can be based on factors that include strengths, needs, experience, interests, and languages spoken. Groups should change frequently.
- Students may be grouped for specific skill lessons, a form of ability grouping. Grouping for various other purposes, it must be remembered, is also vital for success in implementing a literature-based curriculum.
- Each kind of grouping—whole classes, small groups, pairs, and individuals—has specific advantages in a specific learning situation.
- *Flexibility* is the key.



Although a whole classroom can share the same literature, some students may need different activities so that they can gain the background and experience needed to be enriched by the literature.



Groups can also provide support in learning writing skills by allowing students to share their writing efforts and suggest ways to improve one another's work.

Recent research confirms that students learn best when the grouping strategy is appropriate for the assignment. In many situations small groups are effective. Such groups expose children to a wealth of varying linguistic and experiential backgrounds, allow students developing proficiency in English to acquire the language from different perspectives, and reinforce learning by presenting it from different voices.

For example, students can benefit from discussing their own reflections and thoughts on literature and listening to those of others. Groups can also provide support in learning writing skills by allowing students to share their writing efforts and suggesting ways to improve one another's work.

Both heterogeneous and homogenous groups are useful. They are *dynamic*; and on any given day, students will be involved in several different kinds of groups. Heterogeneous grouping can be used to turn the multitude of differences among children into a valuable learning asset whereby students can draw on one another's varying levels of experience. Students can be homogeneously grouped when they are pursuing common interests, working on common strengths, or overcoming common weaknesses.

Effective grouping is not easy. It requires teachers to know a great deal about their students and have a firm grasp on the purpose of the lesson. Teachers must determine which structures will offer the most productive learning, decide which kind of social interaction should be promoted, choose literature that can be shared by everyone while being explored at different levels, and ensure that students know why they are in groups and what the outcomes will be. Perhaps hardest of all, teachers must be prepared to relinquish some of their control and trust students to become motivated and involved in their groups.

Effective grouping also requires a knowledge of the use of different instructional strategies. With a large group, for example, one might use a *grand conversation* approach in which a group leader encourages members to discuss a just-read literary work. With a small group a *read-around/editing* strategy would allow writers to share rough drafts of compositions with other group members. Students can participate in other literacy events, including shared reading, guided reading, collaborative story composition, and interactive journals.

Students also need time to read self-selected literature independently. As pointed out in the framework, "Perhaps for too long, teachers have felt guilty about allowing time for students to read and write quietly during the class period. . . . [But] students benefit from time devoted to planned independent reading and writing" (page 26). Time to read self-selected literature produces enormous benefits in literacy.

Teachers who successfully use groups will find that they can more accurately assess the progress of their students. Flexible grouping also provides opportunities for children to learn from the insights of others—in effect, students learning from one another. Those who learn best are often those who assume responsibility for their own learning.

For Additional Information

Berghoff, Beth, and Kathryn Egowa. "No More Rocks: Grouping to Give Students Control of Their Learning," *The Reading Teacher*, Vol. 44, No. 8 (April, 1991), 536–41.

This article describes an array of classroom organizational patterns that support learning. Grouping practices are discussed not as simple logistical mechanisms but as thoughtful choices to structure classrooms in which every student is a member of the learning community.

Cooperative Learning: A Response to Linguistic and Cultural Diversity. Edited by Daniel D. Holt. Prepared by ERIC Clearinghouse on Language and Linguistics. Washington, D.C.: Center for Applied Linguistics and Delta Systems, Inc., 1993.

This book provides teachers and teacher trainers with the theoretical rationale and practical strategies for creating successful group activities for students from diverse language backgrounds. It brings together cooperative learning and applied linguistics to create optional schooling experiences for all.

Keegon, Suzi, and Karen Shrake. "Literature Study Groups: An Alternative to Ability Grouping," *The Reading Teacher*, Vol. 44, No. 8 (April, 1991), 542–47.

The authors describe literature study groups as an alternative to teacher-directed ability groups. The article gives the rationale for collaborative discussion groups and describes a detailed process for organizing and implementing literature study groups in which students are able to take charge of their own learning.



Teachers must be prepared to relinquish some of their control and trust students to become motivated and involved in their groups.

How can we best teach language arts to students whose home language is other than English?

OVER one million public school students are learning English as a second language in California. Language arts teachers in the state are responsible for ensuring that those students develop the entire range of English-language ability, including basic communication skills that most native speakers of English bring to school as well as academic English to ensure success in life.

The key points to consider when designing a language arts program for students learning English as a second language are as follows:

-
- A rigorous curriculum based on quality literature and opportunities to respond to literature, as described in the *English-Language Arts Framework*, is needed for *all* students.
 - English-language learners will acquire the ability to speak and understand English for basic communication much more rapidly than the ability to read, write, and use English for academic purposes.
 - Much of the ability to use language for academic purposes is not language-specific. English language learners who are competent readers and writers of their first language are well on their way to a similar competency in English.
 - English acquisition can be encouraged by giving English learners many opportunities to be involved in language activities in which the topic is interesting to them and the level of language is understandable.
 - Bilingualism is beneficial to individuals and to the state. Every effort should be made to encourage the speakers of other languages to develop and maintain first-language skills.
-

Almost all limited-English-proficient students who enroll in California public schools eventually acquire near-native proficiency in speaking and understanding English. Much of their success can be attributed to the students' motivation to learn English and to the pervasive influence of English in our society. Nonetheless, a sound English-as-a-second-language program should be part of a comprehensive language arts program for English-language learners. Such a program provides a

sheltered environment for students to hear and use English in meaningful contexts and helps build the competence students need to acquire more English outside of school.

Teachers are often amazed at the seeming ease and rapidity with which limited-English-proficient children acquire communication skills in English. After only a few months or, in some cases, a few weeks in school, these children can be heard speaking English with peers on the playground and responding to teacher requests in the classroom. Unfortunately, we often mistake the ability to use English in these face-to-face situations with the skills needed to use English in the classroom. The ability to use English for academic purposes, such as reading a history text, writing a persuasive essay, listening to a lecture, or preparing an oral presentation, develops much more slowly. Research suggests that language proficiency in an academic setting usually takes a second-language learner from five to seven years to develop. Good language arts programs will acknowledge this time span and provide English-language learners with continued support during that period of time.

Often, the best predictor of an English-language learner's eventual success in using English in the classroom is the student's success in using the home language in an academic setting. Sound language arts programs begin, therefore, by teaching students to read materials written in their home language to establish a solid foundation for the eventual use of English in academic environments. Just as is done with instruction provided to their English-speaking peers, English-language learners should be provided ample opportunities to hear and read quality literature in their native language. The parents of these students should be encouraged to develop in their children the habit of reading and writing in the home language and in English.

The best language arts programs for English-language learners include ways to maintain and further develop the first language skills that students bring to school. Although most non-English speakers rapidly acquire English when they enter the public schools, they unfortunately begin to lose proficiency in their home language almost as rapidly. As the nations of the world become more interdependent, the loss of these linguistic resources is something our students and our nation cannot afford.



Often, the best predictor of an English-language learner's eventual success in using English in the classroom is the student's success in using the home language in an academic setting.

For Additional Information

Flores, Barbara; Patricia Tefft Cousin; and Esteban Diaz. "Transforming Deficit Myths About Learning Language and Culture," *Language Arts*, Vol. 68 (September, 1991), 369-79.

This article dispels deficit myths about children from nonmainstream backgrounds. It affirms that they are proficient language users who bring background to a class; that they need opportunities to learn language in rich, integrated settings; that their language progress can be monitored in authentic settings; and that their parents *are* interested in their achievement and success.

Krashen, Stephen D. *Fundamentals of Language Education*. Torrance, Calif.: Laredo Publishing Company, 1992.

This monograph provides a brief description of the theories of language acquisition, literacy development, and cognitive development that underlie current approaches to pedagogy for second-language and foreign-language students.



How can we measure how effective implementation of the vision of the framework has been?

ONE way to measure achievement is through assessment, a deceptively simple ten-letter word that can symbolize a way to measure the progress not only of students but of framework implementation as well.

Classroom teachers have long understood that trying to monitor the success of students solely through multiple-choice or norm-referenced test scores is wholly inadequate, particularly in a discipline such as language arts. Although easier to administer and score, multiple-choice tests often measure only the most superficial aspects of learning. Instead, as the framework states, "... Alternatives to objective testing provide more formative data. That is, they form, inform, and reform curricula and programs rather than fragment learning into isolated elements" (page 34). An effective system of assessment marks an evolutionary movement away from such external measures, which are *weakly* linked to instruction, and toward performance-based approaches, which are *directly* linked to instruction.

Assessment includes a formal statewide measuring process, the California Learning Assessment System (CLAS), designed to give a reliable view of what students know, how well they can think, and what they can do. The CLAS language arts assessment measures reading and writing performance through open-ended responses. The major purposes of this approach are to (1) set standards for evaluating students' performance when they read varied materials for different purposes and when they write essays that reflect a variety of writing types; (2) measure how well students are able to construct meaning; and (3) improve the instructional program by providing an assessment that reflects the framework and incorporates the expertise of California's best teachers.

CLAS is only one step in the assessment evolution. Indeed, it is a reflection of what teachers are already doing in the classroom, constantly assessing students' progress day-to-day and cumulatively. It is also a step toward authentic assessment that provides a portrait of the student's overall progress through a multidimensional approach that is linked to classroom assessment.

Key points to be noted about assessment are the following:

- Teacher observations and student reflection and self-evaluation are necessary elements of any valid assessment system.



Classroom teachers have long understood that trying to monitor the success of students solely through multiple-choice or norm-referenced test scores is wholly inadequate, particularly in a discipline such as language arts.



Assessment must be a continual process. The people best equipped to assess progress in the classroom are those who are in the classroom every day—the students and their teachers.

- Good assessment reflects good instruction, giving teachers feedback directly linked to their teaching methods.
- Portfolios can be an effective way to document student growth over time.
- Assessment involves teachers, students, and parents; includes reading, writing, listening, and speaking; and needs to be formative as well as summative.
- Teachers, parents, the business community—in fact, everyone who has a stake in how well students do in school and in how that translates to the world outside school—must work together to set performance standards that transcend individual classrooms.

Assessment must be a continual process. The people best equipped to assess progress in the classroom are those who are in the classroom every day—the students and their teachers. Therefore, the best way to assess students' growth comes directly from the students' encounters with reading and writing in the classroom.

Rather than following the fragmented approach of multiple-choice, fact-oriented tests, classroom assessment provides a much clearer view of the "big picture." Classroom discussion of a literary work, for example, can reveal students' understanding of the work. Inferential questions about the material being studied allow students to stretch their thinking. Similarly, full-process writing assignments offering students opportunities to receive feedback and edit and revise their work can provide a better measure of students' progress in communicating ideas than on-demand assignments can.

Regular classroom assessment is the best way to measure students' progress. Because this approach provides feedback directly linked to the instructional practices being used, it gives teachers the opportunity to measure their own effectiveness continually. The result is an efficient and effective cycle; that is, better assessment leads to better teaching, which in turn produces better assessment and a better learning process.

An effective way to measure student progress in reading, writing, listening, and speaking is to use portfolios. Although variously defined, a portfolio can generally be described as a purposeful, integrated collection

of student work that shows effort, progress, or achievement in one or more areas. Guided by performance standards and including evidence of student reflection and participation in setting the focus, the portfolio communicates *what* is learned and *why* it is important.

Portfolios offer several benefits. They help document student growth over time, whether it is captured on paper, on computer diskettes, or on audiotapes or videotapes. They can be adapted to fit any grade, ability, or motivational level. Portfolios allow teachers to set standards and accountability levels and still provide a range of opportunities for individual students to succeed. Students can demonstrate oral and written proficiency in multiple languages, take risks, expand their use of language-arts skills, and monitor their own progress, thereby building self-esteem.

The precise contents of portfolios can vary from student to student and setting to setting. They should include samples of student work, the teacher's observational notes, self-evaluation by students, and collaborative progress notes by the teacher and student. The samples of student work should be simultaneously varied and selective, providing a complete picture of the student's development in reading, writing, listening, and speaking. The portfolio reflects district curriculum goals and objectives as well as the principles of the framework. The flexibility of portfolios carries with it the great challenge of ensuring that the system used is consistent, equitable, and reliable.

For Additional Information

"Educational Leadership," Vol. 49, No. 8 (May, 1992).

This issue of the journal of the Association for Supervision and Curriculum Development is focused on performance assessment. It is a collection of articles on a broad range of topics related to authentic assessment.

Expanding Student Assessment. Edited by Vito Perrone. Alexandria, Va.: Association for Supervision and Curriculum Development, 1991.

The contributors to this book have directed their energies toward finding better ways to assess student learning. They challenge all educators to question themselves about their educational goals and then develop assessment methods that support those goals.



Regular classroom assessment is the best way to measure students' progress. Because this approach provides feedback directly linked to the instructional practices being used, it gives teachers the opportunity to measure their own effectiveness continually.



Paulson, Leon F.; Pearl R. Paulson; and Carol A. Meyer. "What Makes a Portfolio a Portfolio?" *Educational Leadership* (February, 1991), 60-63.

This article includes a working definition of a portfolio, guidelines for portfolio assessment, and a succinct statement on how portfolio assessment differs from traditional methods.

Valencia, Sheila. "A Portfolio Approach to Classroom Reading Assessment: The Whys, Whats, and Hows," *The Reading Teacher* (January, 1990), 338-40.

This article presents a basic discussion of portfolio assessment, with an emphasis on the reading portfolio. It explores four principles of reading assessment drawn from research and practice.

Since the framework is not being revised or amended this year, should its implementation be regarded as a rigid, unchanging process?

ABSOLUTELY not. The overarching goals of the language arts curriculum are clear; that is, to prepare all students to:

-
- Function as informed and effective citizens in a democratic society.
 - Function effectively in the world of work.
 - Realize personal fulfillment.
-

The *English-Language Arts Framework* is a guide toward reaching those goals. As such its implementation should be regarded as flexible and evolving as the journey toward them progresses.

"The direction in which education starts a man," said Plato, "will determine his future life." This framework is a valuable step in that most important of journeys.



Publications Available from the Department of Education

This publication is one of over 600 that are available from the California Department of Education. Some of the more recent publications or those most widely used are the following:

Item No.	Title (Date of publication)	Price
1067	California Private School Directory, 1993-94 (1993)	\$16.00
1074	California Public School Directory (1993)	16.00
1036	California Strategic Plan for Parental Involvement in Education (1992)	5.75
0488	Caught in the Middle: Educational Reform for Young Adolescents in California Public Schools (1987)	6.75
0867	The Changing Language Arts Curriculum: A Booklet for Parents (1990)	10/5.00*
0928	The Changing Language Arts Curriculum: A Booklet for Parents (Spanish Edition) (1991)	10/5.00*
0976	Economic Education Mandate: Handbook for Survival (1991)	7.75
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